

# *The Philatelic Communicator*

## *Journal of the American Philatelic Society Writers Unit #30*

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[www.wu30.org](http://www.wu30.org)

Third Quarter 2014 Issue 185

### **Editor Barb Boal to Retire from *American Philatelist***

This editor had the opportunity to interview one of our most influential philatelic editors during *Aerophilately* 2014 a few weeks ago. Barb Boal and I found a quiet spot in the library for our chat. Barb had recently announced that she would retire from her job as editor of the *American Philatelist* at the end of the year. Barb had held a number of publication positions at the APS since she joined the staff in 1981. She was appointed managing editor in August 1991 and became the editor in 2001. During those years almost anything that had to do with publications went past her in one form or another.

On the personal side Barb was married to retired Pennsylvania State golf pro Earl Boal in 1985. They had two children and now there are three grandchildren and three great grandchildren. Barb promised to learn golf on their wedding day and that proved to give them both a good deal of enjoyment. After they married she expanded her collecting into golf thematics. At stamp shows Earl would browse the dealer tables for material as she handled the APS booth. Earl passed away in 2011.

Barb taught kindergarten for three years at a private school before she started at the APS editorial department. During the early years she did almost everything. She mentioned compiling the first *Stamp Identifier* (which is available on Amazon) and edited the reprint of Norm Williams' *Fundamentals of Philately*. As part of that job she had a three-hole punch proof copy which she keeps at her desk for ready reference. She counts at least 13 more titles that she edited after that.

Barb followed Bill Welch as AP editor. Barb said he had made it all interesting during their work time together

and he was always willing to answer her questions when she wasn't sure about how to handle an issue. She had lots to learn over the years as printing techniques progressed.


In the 1980s and early 1990s text would be prepared and sent to the printer over the modem. The printer would provide proof galleys. Then there was the hot wax method for the cut and past of text and illustrations. The printing involved large photographic negatives that were kept for a few years. These had to be recycled when they were finally disposed of, and the printer offered to take the APS collection in with his much larger stock.

In the 1990s the technique moved to the Ventura Publisher. As the operations were moving to digital she and some of her staff drove to the publisher's location in Maryland for several days of training.

By 2001 the AP went entirely electronic. The proofs moved from computer to the printer over the wire. Illustration photographs were no longer needed. The new methods eliminated all the preparation costs, saving \$8,000-10,000 each month.

Barb says the best part of the job was working with the APS members and writers. They were all fun people, she says. Some of the member/writers were regulars and some just wrote one or two articles. She enjoyed the interactions with these people.

She notes the changes she has seen in the hobby. Everything is much more technical than it used to be. Collectors are more into topics and there is much more interest in ephemera.

I asked what she likes to do at home. She reads mysteries. I suggested she do a thematic exhibit on that. 



Barb Boal to Retire after 33 years at the APS.





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## David Crotty From the Editor

### Interviews

One of the privileges of being editor of TPC is that I can occasionally interview an editor of our philatelic journals. I had that pleasure during Aerophilately 2014 at APS headquarters in Bellefonte a few weeks ago. I was able to sit down and talk with Barb Boal for a short time. That was a great experience.

I have run a few interviews in these pages in the past. I need to do that more often. The editors are the ones who know where their group or society is headed. After taking part in the newsletter judging this year I'm looking for editors of those publications to interview too.

### Special Shows

It's a lot of work but special shows have a great place in philately. The Aerophilately 2014 show is one of those dream events. The show brings air mail collectors in from around the world. This show was the second such show, the first being in 2007.

The Classics Society had similar events in 2009 and 2012, the United States Stamp Society in 2011, the Women Exhibitors in 2009. Ken Martin informs me that two other groups have recently inquired.

The APS site in Bellefonte is ideal for a show like this. The large library room had just been finished to the point where it could hold the exhibit frames. There are meeting rooms just big enough for our groups.

This convention was FIP approved so that the exhibits that did well here could move on to other FIP conventions like the World Stamp Show New York 2016. Fortunately my exhibit will fit that category and I have a lot of work to do to move it from five frames to eight frames.

The AAMS is one of the bigger societies. The location served our group very well. Other societies not already in the list above should consider holding a special meeting there once in awhile.

*Dave*





## Gene Fricks *President's Message*

The Hartford StampShow 2014 was memorable for any number of reasons but especially for the Writers Unit breakfast. Here the theme seemed to settle on storytelling, sparked by a talk by Wayne Youngblood. Wayne noted that most of his philatelic writing consisted of telling stories about stamps and the people associated with them. Wayne was followed by our editor, David Crotty who thanked members for a good stream of articles for *TPC*. David also introduced the four WU #30 Hall of Fame inductees. Dr. James V. Milgram and Jim Graue were invited to speak and each had interesting observations to relate. David Lee Straight was remembered by his wife, Carol Straight. The fourth inductee, Harlan W. Miller was remembered through a series of articles that his son Harlan L. Miller wrote in the *American Stamp Dealer and Collector* in 2007.

I was reminded of this theme by a piece written by the late Pat Herst for *Stamps* magazine, September 4, 1982. Pat said that every day in his professional career, something as simple as a telephone call could spark a story. Given the number that he told, he must have had many calls. I have often wondered where the 'relating what happened' and 'tall tale' boundary intersected. Pat had more tall tales than Abraham Lincoln.

One of the aspects of storytelling that I have noticed of late is a genre of thematic exhibiting translated to the page of a philatelic publication. Successfully carrying this off is

more difficult than meets the eye. Even more complicated can be translating an exhibit to a website (unless it is a straight scan and upload). In exhibiting, a premium is conferred upon a telegraphic presentation. This is militated by page size, number of pages in a frame, number of frames, and so forth - very much a 'less is more' situation. On the printed page this can create an impression of inadequacy, that the text is only so much decoration. Our literary culture has developed a set of expectations or norms that the telegraphic approach often has difficulty satisfying.

While most of the translations to a website consist of the scanned images, some enterprising souls have constructed their stories *de novo* on the web page. Unconstrained by page sizes or limitations, these writers can employ as many illustrations and different layouts as suit them. Using such technologies as Amazon's Kindle, the story is only limited by how much server memory one is willing to pay. Does this make for better storytelling and presentation? Does this represent the future of philatelic writing? In both cases it is too early to decide. However, there are some powerful examples available. It promises to be an interesting development.

At StampShow, the Writers Unit board discussed, among other things, our acting as a clearing house for members interested in offering their services as editors and writers and organizations needing (especially) editors for their publications. The board decided to give this a try to determine if any market exists for our participation.

Changing gears, one of the many philatelic hats I wear is that of the awards person for World Stamp Show New York 2016. If your group is interested in sponsoring one of the special prizes that will be available, contact me. My email address is [genefricks@comcast.net](mailto:genefricks@comcast.net).

Gene Fricks P.E.

Advertisement

### Position Available Editor, *American Philatelist*

Due to a coming retirement the American Philatelic Society has an opening for its Editor. This position has the primary responsibility for the Society's full-color 100 page monthly publication, *The American Philatelist*. Working with a staff of three and an Advisory Board, the position reviews and selects editorial content including articles, columns, and letters to the editor.

The individual lays out editorial content and prepares ads creating digital InDesign files for the printer. Additional preparation is required for a mobile application and bonus online content. The Editor provides oversight for the quarterly *Philatelic Literature Review* and is the principal contact with the printer.

The Editor also provides graphics support for other departments such as design of digital bill-

boards; postcards and ads; cachets; logos and show cancels; and brochures. Support and input is also expected for the monthly e-newsletter. The position requires editing skills, excellent graphic and layout skills and InDesign proficiency.

Philatelic knowledge is very helpful. Candidates should be self-directed and possess strong organizational and problem solving skills. A Bachelors Degree is required and supervisory experience desirable. Salary range is \$55K to \$65K depending on qualifications. Position reports to the APS Executive Director.

To guarantee consideration, resumes with a cover letter must be submitted to Executive Director Ken Martin, [kpmartin@stamps.org](mailto:kpmartin@stamps.org), by October 15. Desired starting date is December 1.



# Reverse Image Search - A Valuable Internet Tool for Writers

## Steve Swain

A fellow writer and I were recently sharing ideas and experiences related to locating images of stamps and covers on the internet to complement and enhance the pieces we were creating. Depending on the words or phrases that you enter for your search, the many available internet search engines will provide hundreds of images.

This prompted a discussion of a common misconception that images on the internet are copyright free, that they are part of the public domain and no care should be taken in their use. Quite the contrary, the same principles and legislation which govern copyrights for hard-copy works apply to material in electronic formats. There is no implied license – no “fair use rule” – to make a copy of an image for personal use simply because the material has been made available on the web, even if the intended use of the image is for personal research, scholarly or not-for-profit purposes.<sup>1</sup>

Some websites are abundantly clear that their images cannot be copied and used. On some sites, images are even watermarked with the prohibition. However, if it is not clear on the website that the rights holder agrees that an image can be used for your particular purpose, you should always seek permission before you do so. And always provide a cite and an acknowledgment in your work of that permission.

An intriguing nuance of this copyright / permission / acknowledgement area is a challenge that could confront writers wanting to use images taken from the internet and are not careful with their research. What if during your internet search for images you locate a perfect specimen, copy it into a draft of an article, but you do not record the URL (the web address) of the website from which the image was taken? How could you, at a later time, determine the website you originally visited in order to know if the use of the image did or did not require the owner's permission? How would you know the specific information to include in your reference / footnote entry for the image?

Some of those same providers of the search engines that assisted you in originally locating the image on the internet make available “reverse image search” tools that could possibly reveal the original source of the image that you copied. The intended user base for these reverse image search tools are owners of copyrighted images attempting to determine if their work is being used online without authorization, or by brand marketers who are tracking when their brand is appearing on the internet. Fair enough. However, these reverse image search tools just may provide the solution for writers who need to ensure their compliance with copyrights and permissions when images are copied from the internet.

Two popular reverse image search tools are offered by Google<sup>®</sup> and TinEye<sup>®</sup> (from



Upload an image (or a link to an image) into the reverse image search engine and the tool will search for, and hopefully locate, the exact image. It will also return content related to the image if found. And, depending on the tool you choose, it will locate images exactly matching the size and characteristics of your uploaded image, but also those that have been rotated, altered or cropped. Impressive indeed.

In technical terms, Google utilizes a content-based image retrieval query technique to search for keywords or metadata matches on the internet.<sup>2</sup> TinEye contends that its platform is superior in that it creates a unique digital signature, or “fingerprint”, for the image you upload and then compares this fingerprint to all images in its “index”. (To date, TinEye reports it has indexed 5,510,640,700 images from the web.) TinEye claims that this programming will find exact matches – not just similar matches – whether cropped, edited or resized.<sup>3</sup>

As a test of these reverse image search tools, I uploaded into the Google engine the image of a photograph I used (with permission) in an article published in the May-June, 2013 issue of *Stamp Insider*, an online publication. The image, Figure 1, is a serviceman (a censor) reviewing the contents of a V-Mail sent during World War II.<sup>4</sup> I accessed Google, selected *Images* and clicked the camera icon to the far right of the search bar, as shown in Figure 2 for the reverse image search.

Figure 3 illustrates that I then chose *Upload an Image* and then *Browse* to locate and select the image file from my computer. Having accessed the image, Google searched the internet and found exact matches in 0.35 seconds.



Figure 1. Image to Locate.

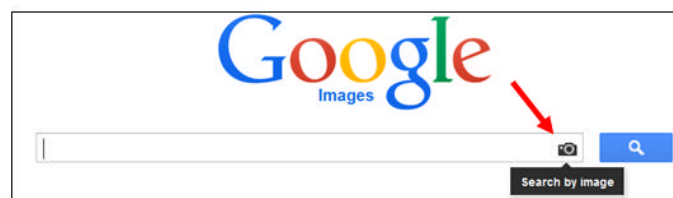


Figure 2. Google Reverse Image.



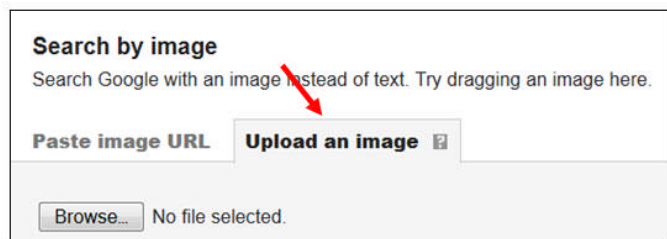


Figure 3. Upload an Image.

Figure 4 shows several of the reverse image search matches, complete with the websites associated with the image.

Additional Google searches using other images of stamps and covers included in articles published online returned some matches, but some not. Possibly because either the publication could not be located or the image had not been copied and used by someone else. Further tests are needed using the same images with the TinEye search tool to determine if the TinEye digital signature, or “fingerprint” programming, is indeed the more effective tool.

Whether you are an owner of a copyrighted image and are attempting to determine if that image is being used online without your authorization or a writer who is seeking to fully comply with the law when using images copied from the internet, reverse image search tools can provide a wealth of information and the peace of mind that you are seeking.

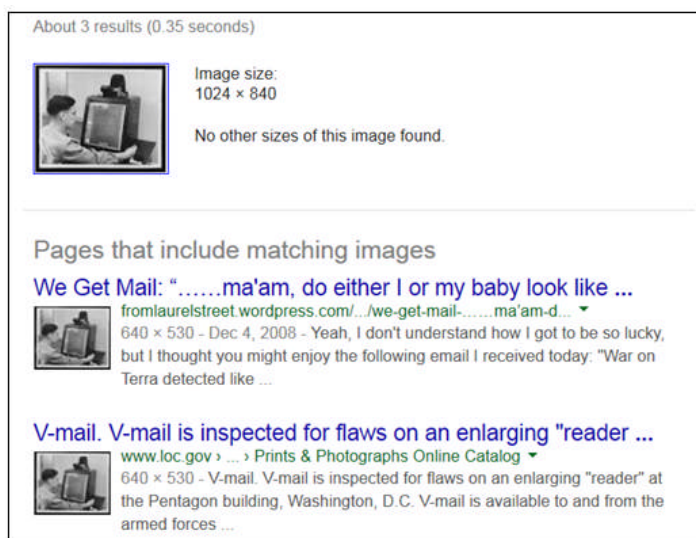


Figure 4. Reverse Image Search Matches.

#### End Notes

<sup>1</sup> <http://copyright.lib.utexas.edu/useofweb.html>

<sup>2</sup> <http://www.google.com/insidesearch/features/images/searchbyimage.html>

<sup>3</sup> <http://www.tineye.com/>

<sup>4</sup> <http://www.loc.gov/pictures/item/oem2002007376/PP/>



## Further Thoughts on RetroReveal

Ronald Leshner

The recent availability of image enhancement software such as RetroReveal is a welcome tool for the philatelic researcher. But it remains just that, a tool which may assist in clearing up some mysteries. The recent article by Steve Swain (2013) provides a sobering example of the care with which these image enhancement tools should be used.

Swain's first example “clearly shows a date stamp of “CANCELLED/ JUL 8 1887 / AMERICAN EXPRESS” except that it doesn't. My first reaction to the 1887 date on a five cent First Issue revenue stamp was one of disbelief. The documentary taxes (except for the two cent tax on checks) ended October 1, 1872. The First Issue stamps themselves were replaced by the blue and black bicolor Second Issue stamps in 1871. By 1872 some of the Second Issue stamps had their blue color replaced by another color to reduce confusion for the user, the change giving rise to the Third Issue as dubbed by the early stamp collectors (and a term that remains in use today). Thus the identification of the date as 1887 puts this five cent stamp's use fifteen years after the cessation of the documentary taxes that this stamp was intended to pay.

The date is 1867 as a closer look shows. RetroReveal must be used cautiously and in the context of the period

of time when our stamps were likely used. I personally know that one needs to proceed with caution when concluding that cancels show an out-of-period use, as I too excitedly published an article (Leshner, 2011) based on my own reading of a cancellation as 1918, when in fact it was a 1913 cancellation. The editor did not catch my error; but a sharp-eyed reader did, much to my embarrassment. The next issue contained my *mea culpa* (Leshner, 2012).

The enhanced images will no doubt become standard practice for better illustrations in published philatelic research and for that we should be thankful. Having another set of eyes review our illustrations and review our conclusions should also be standard practice.

#### References

Leshner, Ronald E. (2011), “Cancelled by the NYCC, 1915-1920,” *The American Revenuer*, Vol. 64, No. 4, pages 71-74.

Leshner, Ronald E. (2012), “New York Consolidated Card Company, 1918 *Mea Culpa*,” *The American Revenuer*, Vol. 65, No. 1, page 32.

Swain, Steve (2013), “Philatelic Articles Enhanced with Revealed Stamp Images,” *The Philatelic Communicator*, Third Quarter, pages 1,4,5.





# There are Dictionaries, and there are Dictionaries

Alan Warren

Serious philatelic writers usually have some tools of the trade close by like *The Chicago Manual of Style*, the *Associated Press Stylebook*, and James Negus' *Philatelic Literature: Compilation Techniques and Reference Sources*. Another important tool is a good dictionary. Some examples include *Merriam-Webster's Collegiate Dictionary*, and one that I used for many years, the *Funk & Wagnalls Dictionary*, which was discontinued in the 1990s.

For a fuller understanding of a word's meaning as well as former uses that are now considered archaic there is the *Oxford English Dictionary*. Since I collect Scandinavian covers, I also used individual dictionaries of the Nordic country languages for many years.

These handy resources today are largely supplanted by the Internet, which in itself is a huge dictionary and encyclopedia. It is much easier, sitting at the computer keyboard, to dispense with lifting these weighty tomes from a nearby shelf, and simply to search with a few clicks. One can obtain the correct spelling and definition(s) of a word, and hear the pronunciation. Even foreign language dictionaries have been replaced by Google® Translate.

Over the years I accumulated several other interesting dictionaries that I came upon in used bookshops, or obtained new in bookstores. One that was useful was Wentworth and Flexner's *Dictionary of American Slang*. Since the English language is continually evolving, some of these expressions that were once considered taboo now appear regularly in print.

Other dictionaries I purchased for fascination and amusement. One is the *Dictionary of Last Words* compiled by Edward S. LeComte. He chased down the last utterances of many famous people. The composer Richard Wagner cried out, "Call my wife and the doctor." The inventor Alexander Graham Bell was dictating to his wife who cautioned him not to speak so fast, upon which he said, "But I have to. So little done. So much to do."

The novelist and playwright Oliver Goldsmith was asked if his mind was at rest, to which he replied, "No, it is not." The ballerina Anna Pavlova's final request was, "Get my 'Swan' costume ready." H. G. Wells' last words were to his nurse, "Go away. I'm all right." William S. Gilbert of Gilbert & Sullivan fame was attempting to rescue a drowning woman and told her, "Put your hands

on my shoulders and don't struggle," whereupon he had a heart attack and drowned himself.

James Rogers' *The Dictionary of Clichés* helps the writer to avoid those over-used expressions. Another enjoyable book that can be picked up to read a few paragraphs or pages and then put down again is

Evan Esar's *Dictionary of Humorous Quotations*. Here one learns Ambrose Bierce's definition of a "Coward: one who in a perilous emergency thinks with his legs." And Victor Hugo's advice: "When a woman is speaking to you, listen to what she says with her eyes." Or George Bernard Shaw's observation, "Lack of money is the root of all evil."

Another gem is Tom Burnham's *The Dictionary of Misinformation*. The phrase "iron curtain" did not originate with Winston Churchill. It dates back at least to 1914 when it was used by someone else. Abraham Lincoln did not write the "Gettysburg Address" hastily on the back of an envelope. He began writing it eleven days before he delivered it, and it went through five drafts. The Panama hat was

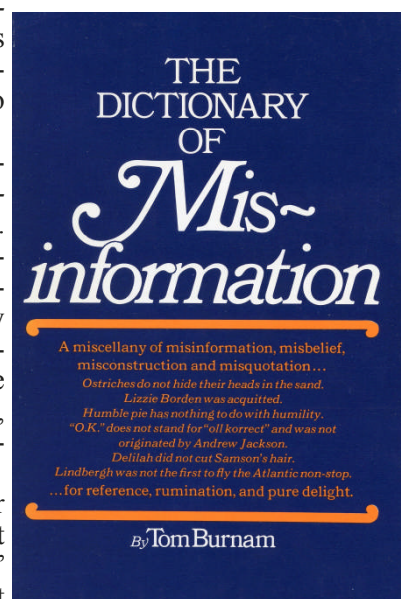
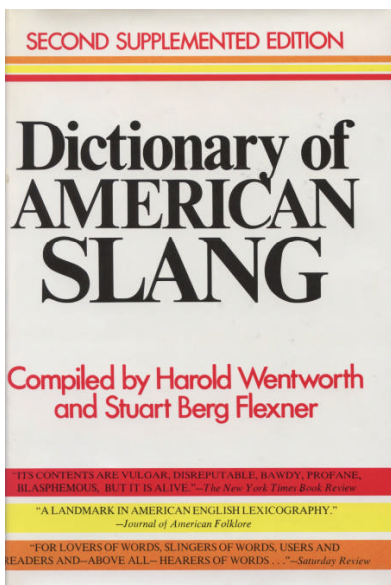
not originally made there but in Ecuador instead. The "Jerusalem artichoke" has no connection with the city of that name and is not an artichoke. It is a member of the sunflower family.

A rather curious reference is the *Dictionary of the Vulgar Tongue* compiled in 1811 and sub-titled *A Dictionary*

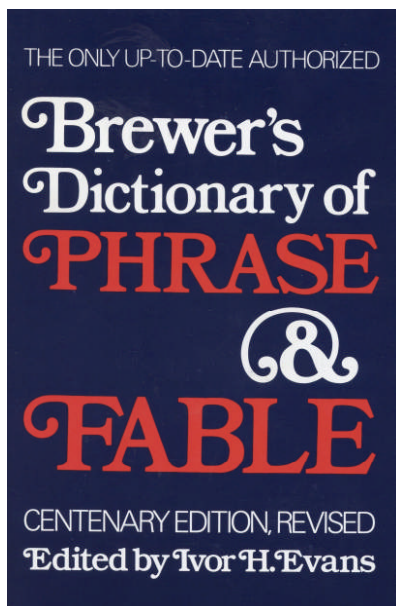
*of British Slang, University Wit, and Pick-pocket Eloquence*. "Props" was a slang term for crutches. Garret or Upper Story meant the head, in the expression, "His garret, or upper story, is empty, or unfurnished," meaning he has no brain. A "sham," meaning cheat or trick, derives from the word used for false sleeves placed over a dirty shirt. "Cold iron" was a slang term for a sword, as in "I gave him two inches of cold iron in his beef."

Ralph De Sola's *Abbreviations Dictionary* is a great resource when it comes to abbreviations, contractions, acronyms and similar terms. It enables one to sort out DSO in a given context as Dallas Symphony Orchestra (or Detroit, Denver or Duluth), Distinguished Service Order, District Security Office, District Service Office, District Supply Office, Division Signal Officer, or Doctor of the Science of Oratory.

Another delightful book to pick up, leaf through, and pause to read anywhere between the covers is *Brewer's Dictionary of Phrase & Fable*. First compiled by







Ebenezer Cobham Brewer in 1870, the book provides brief but fascinating descriptions of the history or origin of many expressions. Over the years it has been continuously revised for each edition, deleting outdated material and adding new examples.

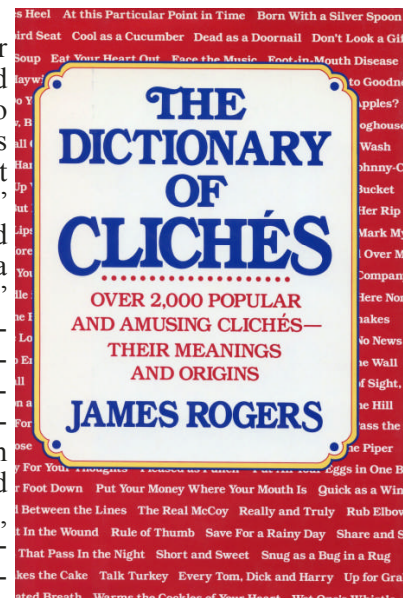
Here we learn that the term “flapper” derives from early 20<sup>th</sup> century girls who tied their pig-tailed hair with a bow that flapped on their backs as they moved.

“Podunk” is a term of American Indian origin and was the name of a small town in Connecticut. The phrase “before you can say Jack Robinson” dates to the 18<sup>th</sup> century and is believed to pertain to someone of that name who used to visit neighbors quickly and as soon as he was announced, he would be off again.

The mortar-board referring to a graduation cap might relate to the French *mortier* that was a cap worn by an-

cient kings of France, or more likely to the board that a bricklayer uses to carry cement. Brewer’s dictionary suggests that the term “forecastle” referred to the protected and raised fore area of a ship, or “fore castle,” where fighting the enemy took place. The colloquial term “squeeze-box” applies to the concertina or simple form of accordion, invented by Charles Wheatstone, who also helped to develop the electric telegraph. Brewer’s dictionary appeared in its 19<sup>th</sup> edition in 2012 and is available online.

Doubtless there are many other types of dictionaries to answer questions, explain origins and meanings, and to otherwise inform the casual reader or the serious researcher. Many of the printed and bound volumes that take up shelf space are dwindling as they become digitized and available on the Internet.



## “Stamp Squirrels” Invites Other Enthusiasts to Join

John Dunn

If you like to gather stamps and covers, you already are a “Stamp Squirrel,” and now you can make it official and determine just how much of a “Stamp Nut” you are, while joining with other collectors to have fun, improve the hobby, and gather valuable “Bonus Nuts”.

Membership is free in “Stamp Squirrels,” the new gathering place for enthusiastic stamp and cover collectors of all levels of interest that was launched by Stamp News Publishing (SNP).

SNP Publisher (and “Head Nut”) John Dunn explained, “Subscribers to our publications (*Mekeel’s & STAMPS*, *U.S. Stamp News* and *StampNewsOnline.net*) include some of the hobby’s brightest, most enthusiastic collectors. We have invited and adopted their suggestions and comments to improve what we are doing in our own publications.”

“And now stamp activists can use Stamp Squirrels as a vehicle to improve and expand the entire hobby. With that in mind, we will have a forum for the exchange and implementation of ideas, while also adding fun and excitement to the hobby.”

Already posted is a “Stamp Nut Calculator” that Stamp Squirrels will enjoy as you determine how much of a Stamp Nut you are, from a Stamp Peanut to a Stamp Coconut, based on a list of characteristics, with points scored for each characteristic.

There’s no charge, and collectors can join just by going to [www.StampNewsNow.com/StampSquirrels](http://www.StampNewsNow.com/StampSquirrels), where



**What happens  
when Stamp  
Squirrels get  
together?**

**More Stamp Squirrels!**

they can get more information and sign up by providing an email address. And while they are there, they can start earning “Bonus Nuts” they use for discounts on merchandise and subscriptions, even free stuff.

To add to the fun, stamp clubs can use the “Stamp Nut Calculator” to determine their biggest Stamp Nuts. It’s posted as a pdf that can be printed out and distributed to club members who can also join the Stamp Squirrels at [www.StampNewsNow.com/StampSquirrels](http://www.StampNewsNow.com/StampSquirrels).

*Editors: For more information (or to join!), please contact StampSquirrels@StampNewsNow.com or phone 603-424-7556.*



# Twenty-One Secrets of Inspiration – A Reprise



John Hotchner

The Third Quarter, 2013 TPC carried an updated version of my “21 Secrets of High Productivity” and noted that the second and third parts of what was a series from 20+ years ago would follow as each reached its 25<sup>th</sup> anniversary. Bowing to popular pressure (one very enthusiastic letter writer) here is part two, two years early. “My Secrets of Time Management” will follow in the not too distant future.

The “Reprise” version of “Inspiration” adds one new secret, and is otherwise updated. I have not changed the focus on the *Linn’s* column as, arguably, filling a weekly column is the most challenging of my writing assignments, though the “Secrets” work for any continuing assignment. So, onward.

“How do you keep up ‘U.S. Stamp Notes’ week after week?” This is a question I’m asked repeatedly by my *Linn’s Stamp News* readers. My usual answer is, “I don’t think or worry about it; I just do it.” That’s accurate, but perhaps a bit flip.

The real answer is a combination of efficient use of time, intensive application, and endless inspiration. The latter is not dropped from Heaven like the rain; it requires considerable focus and application. But more about that in a moment.

Efficient use of time has been addressed in the first article of this trilogy, and will be again in the third. Let’s deal here with Inspiration, by which I mean: “Getting ideas on what to write about....Why am I not cursed with the dreaded blank stare at a blank piece of paper, or computer screen?”

I’m lucky because my subject, U.S. philately, even when focused on the 20<sup>th</sup> century – which is ‘U.S. Stamp Notes’ charter – is a feast of diverse and tasty morsels that fairly beg to be appreciated.

The column is in its 28th year, and I believe I can go another 28 years without running out of material, and without resorting to repetition as a staple. And this includes meeting a stiff requirement that I lay on myself: Every column must contain at least one contribution to philatelic knowledge for the average collector; either a new discovery recorded, new information, or a compilation of facts that were previously well hidden in specialty or non-philatelic literature.

Beyond this fact of endless subject matter, here are my 21 “secrets” of prodding inspiration; broken down into two categories: Identifying Material to Write About, and What To Do With The Material:

## Identifying Material to Write About:

1. *Take the time to become familiar with the existing philatelic literature in your area*, and add the most useful works to your library as your check-book allows. This includes keeping up with new literature from books through club journals. They will give you story ideas relating to philatelic material; and can themselves be reviewed. Specialty societies that deal in depth with narrow collecting areas can be great sources and also deserve to be promoted.
2. *Apply yourself to serious shopping* whenever you have an opportunity to go to a show, bourse, club meeting, or are in contact with another collector. Buy anything that appeals to you as a possible story. You don’t need to write about it immediately. Once you have an item that might turn into a story, and that knowledge is in your subconscious, it’s amazing what connections will rise up for you as time passes – both in terms of ideas and additional material to lengthen your story. By the way, if you can’t afford some material you’d like to turn into an article, ask the dealer if you can get a scan in exchange for a credit line in your column. It doesn’t work every time, but it does often.
3. *Keep up with current events*. This does not mean just new issues. Watch the philatelic press for new discoveries about older material, and off-the-wall opinions about current subjects. .
4. *Read old copies of the philatelic press and society journals*. Contemporary reviews and reactions to older material make interesting stories, and provide a window on the ‘olden days’ for today’s collectors. Often information was developed around what was then a new issue, and presented to give meaning to new stamps. And too often such material vanishes from sight. You can bring it back.
5. *Talk with collectors of your subject area*. Find out what their interests are and what drew them to the field, what they know and don’t know, where they are running into problems and have solved prior problems, what they want out of their hobby?
6. *Read widely in the non-philatelic literature, and current events of your area*. Look for connections to stamps and covers. Look not just for the story behind the stamp, but the story behind the design content of the stamp. Look also for ways in which your philatelic material can give a new dimension



to little-known facts of history. Books of quotations are also a useful tool.

7. *Become thoroughly competent as a philatelist.* Learn about the methods of and equipment used in stamp production, and the history of the posts in your time period. Try exhibiting. Work for a dealer. Explore expertizing. Such information can expand your ability to make valid connections, and be used to expand your topics and give depth to your work.
8. *Think about connections between old issues and new ones;* look for new ways to group material and how that can create stories.
9. *Be alert to your readers' questions and observations.* There is raw material there for opinion pieces on trends, explanations that you can provide to enlighten, and good ideas that you can help to push.
10. *Use the knowledge and experience of your readers.* You will never know everything about everything; and the fact is you will learn as a columnist just how little you really do know! But the 30,000 readers of *Linn's* know virtually everything, or have research experience that can help to answer questions. They'll tell you when you blow one, but if there is something you know you don't know, why not ask them to solve the puzzle. It is my experience that, if asked, many people are glad to provide information of lasting value to the hobby – information that might well have died with them if you hadn't asked!
11. *Ask for opinions.* Running surveys is labor intensive, but it is also rewarding if you get a good response, get thoughtful answers, and you can often develop good trend information from them.
12. *Say thank you to those people who have made a contribution in your field.* Nothing is as sad as saying thanks to someone who has just passed away. I believe in "Flowers for the Living", especially for those who don't get much recognition because they are young, new contributors, in a very specialized field, etc.
13. *Sit in a quiet, dark room, or out on the front porch, and let your mind wander.* The psychologists call this "free associating," and it can be a valuable tool once you learn to use it. Start with a fact, an issue, a problem, a random word from the dictionary, and let your mind skip from thought to thought with no requirement for a particular end point. Sometimes the light bulb will come on. Other times it won't. But it's always fun to see where the process leads.
14. *Give your subconscious a homework assignment* as you lay down to go to sleep. This is an ac-

quired skill, but one that can be powerful. The question can be as simple as What subject can I write about?, or as complicated as How can I approach subject X?. Answers may come in dreams (wake up and make notes. You won't remember otherwise), or in random thoughts during waking hours. But they will come, more often than not.

#### **What To Do With The Material:**

1. *Write it down.* When you have an idea, put some notes on paper so that you don't lose it. Dip into that file as you have time to develop concepts.
2. *Use Humor* in your commentary and in your selection of material. People like to laugh.
3. *Be accurate.* Use your reference material to be sure that the littlest fact about which you are unsure is correct. Learn to use Internet search engines for researching non-philatelic facts. Don't guess!
4. *Identify commentary as such.* Facts are facts. Editorializing is opinion. Yours has value, but don't present it as facts.
5. *Be emotional.* Too much of philatelic writing is a dry recitation of facts. It may inform, but it won't inspire. Add that dimension to your writing by explaining cogently what you do and don't like, and why.
6. *Write.* Let your pen or fingers on the keys go free. It's easy to tie yourself in knots looking for the perfect opening, the perfect description, the perfect transition....Inspiration is facilitated by rapid mental flow. Put down what you can. Refine it later if you need to. Drop an idea if you can't make it work for you in five minutes; and go on to something else.
7. *Go back to story ideas that wouldn't develop at the time you first tried them.* They've been in your subconscious "cooking", and a review of that file periodically does reveal some ideas that are ready.

At the beginning of this piece, I said that inspiration requires time, focus and application. The "time" and "application" elements are probably clear, but the "focus" part may not be.

So, let me close by saying that you will facilitate your inspiration by finding a relaxing place to work with as few distractions as possible. You need both your conscious and subconscious on full alert. Being well rested will also help, as will eliminating interruptions such as turning off the email and the cell-phone!

As hard as it may be to conceive of following some of these "secrets", give 'em a try. You won't be disappointed.





# Meter Stamp Society Library Moved

Paul Nelson

The Meter Stamp Society's library has now been added to the Postal History Foundation's Peggy Slusser Memorial Philatelic Library in Tucson, Arizona.

Rick Stambaugh, current president, and Joel Hawkins, immediate past president, of the Meter Stamp Society recently placed over one hundred books, catalogs, machine handbooks, and over ten postage meter machines with the Slusser Library in Tucson. These are from their own libraries, as well as from the MSS library itself.

A review of the Union Philatelic Library on line from the APRL resulted in over 260 books when the search request was for "meters". Several of these titles are held by more than one of the member libraries.

The recent generous donation to the Slusser contains some duplicate items, and it will take some time for Valerie Kittell, Slusser's librarian, and her staff of volunteers to catalog everything and place data on the Union and for eventual placement on the Global Philatelic Library that's hosted in London. However, this task will be accomplished and a list of duplicate materials for exchange

or sale will appear on the PHF website [www.postalhistoryfoundation.org](http://www.postalhistoryfoundation.org) under the Library tab.

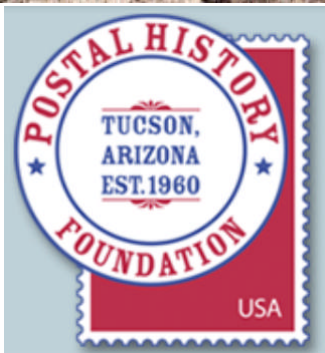
Rick and Joel have exhibited meter material, with award winning results, at many APS exhibitions.

These markings are certainly examples of modern postal history, and the machines that create them are complex devices from a wide range of manufacturers. Many philatelic groups from many countries have published comprehensive information about their country's meters; many of these publications are represented in this donation.

Rick and Joel have used this research material, as

well as their own collections, to create and publish a catalog of US meter marks, which is available from the MSS website [www.meterstamp.society.com](http://www.meterstamp.society.com).

Furthermore, they recently completed an electronic catalog of international meter stamps. This publication, which is free to download, is a "wiki" catalog that's subject to frequent additions and updates. Get your copy, or mark your "favorites" at [http://en.wikibooks.org/wiki/International\\_Postage\\_Meter\\_Stamp\\_Catalog](http://en.wikibooks.org/wiki/International_Postage_Meter_Stamp_Catalog).



## EXPONET Expands to 900 Exhibits from Around the World Milan Cernick & Exponet Team

We are pleased to inform you about the new version of virtual permanent philatelic exhibition EXPONET. This exhibition celebrates 10 years of its existence. In all that time we managed to get about 900 exhibits from all over the world, so currently its scope surpasses even the great classic philatelic exhibitions. It is daily visited by many philatelists from around the world. The exhibition has been given a number of recognitions and received also a patronage of the Minister of culture of the Czech Republic.

To improve the functionality and user comfort of EXPONET we have prepared completely new solu-

tion and step by step we transfer all the exhibits from the old system. It's not an easy process and it also costs time and money.

You can visit EXPONET at [www.exponet.info](http://www.exponet.info) If you like it, please recommend it also to your friends. Of course we highly appreciate any help.

You can also place your exhibit on EXPONET. This presentation would be in the form of scans (300 dpi) from A4 sheets and is free of charge. For more details please see the technical specifications at <http://www.exponet.info/specifications.php?lng=EN>.





# Drawing Maps for Publications and Exhibits

David Crotty

At some point in 2007 or 2008 Jim Graue was appointed the Publications Chairman of the American Airmail Society (AAMS). The publications job was specific to getting the AAMS catalogs on track. The last issues of this catalog series were Sixth Edition Volumes One to Three published between 1998 and 2004. Volume Four and other future volumes were to contain redesigned AM (Air Mail) and CAM (Contract Air Mail) sections which hinged largely on a number of the maps being redrawn. There were 58 AM maps and 26 CAM maps that needed work. Somehow that part of the operation got bogged down. I had volunteered to do what I could. Jim offered me the map job.

I was definitely an amateur at map drawing but I had done a few maps to accompany several of my papers and exhibits. The major problem was that I certainly was not able to draw anything, much less a map. That problem was quickly solved because the internet has a number of sites with map outlines. Some of these sites have fairly strict copyright restrictions. Amongst the less restrictive map sites, I was able to find two U.S. map sets that would work well with the subject at hand.

One was provided by Daniel Dalet whose map collection can be found at [www.d-maps.com](http://www.d-maps.com). The second was from Chris Lukinbeal whose maps are stored at [www.public.asu.edu/](http://www.public.asu.edu/). Both authors would allow us to use the map templates if we provided a credit statement on each map that we published. It happened that for some types of maps Daniel Dalet's maps worked well. But there were some maps where Chris Lukinbeal's worked better. I used each map set where it seemed to fit best.

Alan Lieberman was to be the author of the AM/CAM sections and he was able to send me copies of all the maps he wanted modified. He marked these up to show me what he wanted the maps to look like. Since I had been using Microsoft Publisher to produce the *Meter Stamp Society Quarterly Bulletin*, that was a natural choice for this project.

## The Method

The desired map area was cut out of the online templates using a photo editor. My favorite is IrfanView from [www.irfanview.com](http://www.irfanview.com). That was cut and pasted into a

blank Publisher page as a jpg image. The AM Route 4 example (Figure 1) shows the use of thick circles to show locations. That method was used because that was how the old maps were done and there would be a mix of new and old maps. I made an inventory of these circles next to the working page as well as an inventory of small text boxes with cities in the desired font and point size to facilitate including all the cities. I also made an inventory of lines that were the desired point size.

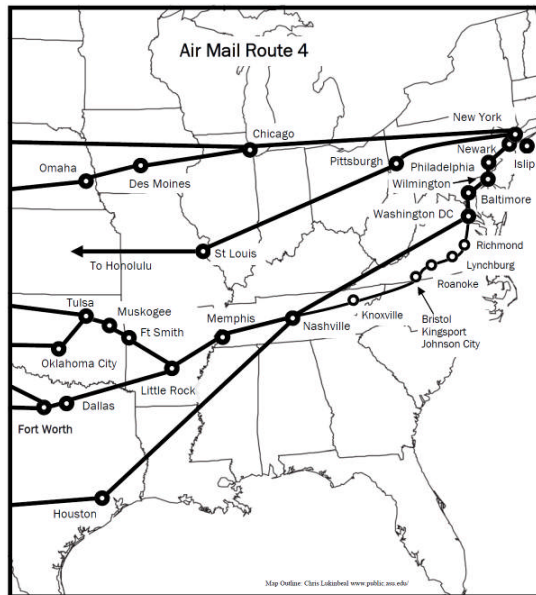


Figure 1. Map drawn for AAMS Catalog.

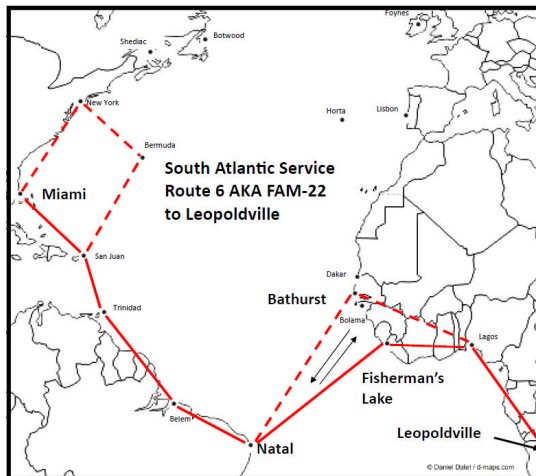


Figure 2. Map drawn for Author's book.

blank Publisher page as a jpg image. The AM Route 4 example (Figure 1) shows the use of thick circles to show locations. That method was used because that was how the old maps were done and there would be a mix of new and old maps. I made an inventory of these circles next to the working page as well as an inventory of small text boxes with cities in the desired font and point size to facilitate including all the cities. I also made an inventory of lines that were the desired point size.

I had to make some of the text boxes opaque so that the state lines did not interfere with the readability of some of the city names.

Notice there is a very small line of text near the bottom of the map. That is the credit line for the templates.

It was quite a chore to get all the locations in the right places. I had a Hammond Atlas open on the desk at all times.

Lines (full and dotted), curved lines, boxes, arrows and circles were all available in Publisher. I just had to get them in there. A few routes had cities that were special in some way. There is such a route in Air Mail Route 4 between D.C. and Nashville, so I used smaller circles for that group.

For distribution of the map book to Alan and the editor, I "grouped" all the elements of each map into one object, then printed the entire book as a pdf. The map shown by Adobe Reader then allowed me to "take a snapshot" of a map and use it in the

publication. I learned the hard way that Adobe Reader has an "Edit-Preference" page that sets the dpi for that snapshot. That needs to be set at about 300 for good images of the maps. Default is a very fuzzy 100 dpi.

I could have done this all in color because the AAMS Seventh Edition Volume One that was finally available at Aerophilately 2014 has mostly all color illustrations. They didn't ask for that however and seven years ago when we were working on these maps we didn't know it was to be in color.

For my Pan American Airways 1939-1944 book I used red lines for the routes and dots for the locations. An example of one of those maps is shown in Figure 2. The international maps in Daniel Dalet's collection worked best for the Atlantic maps for that book. I have been using the same techniques for my philatelic exhibits. Hope this helps some of you in your own work.





## WU#30 Breakfast



Hall of Fame Inductee Jim Graue.



Hall of Fame Inductee James W. Milgram.



Carol Straight Remembers Hall of Fame Inductee David Lee Straight as Editor Dave Crotty looks on.



De Blois & Harris Accept Award for *Postal History Journal*.





APRL Librarian Tara Murray presents award to Igor Grigorian for the Armenian Philatelic Association.



Keynote Speaker Wayne Youngblood.



WU#30 President Gene Fricks addresses the group after the presentations.



The Attendees enjoy Breakfast.



Vice President Lloyd de Vries checks his notes.



Ken Trettin catches three of the usual suspects. Patrick Walters, Chuck Wooster, David Crotty.

Photos by Ken Trettin



# StampShow 2014 Literature Palmares

## Harford, CT August 2014

### Grand and Gold

*The State Revenue Catalog*  
**Dave Wrisley**

### Reserve Grand and Gold

*Postal Stationery*  
**Wayne Menuz**

### Court of Honor

*Catalogue of Zemstvo and Local  
Issues of Russia (2 vols.)*

**The Publishing and Trading Centre MARKA**

### Vermeil

*From Indian Trails to the Birth of a Nation*  
**Douglas N. Clark**

*The Great Texas Stamp Collection*  
**Charles Deaton**

### Silver

*Pacific Exchange: China & U.S. Mail*

**Cheryl R. Ganz**

*Swissair Special Flights of 20 September 1944*  
**Charles J. LaBlonde**

### Catalogs

#### Vermeil

*United Nations Conference Catalog*  
**Blanton Clement, Jr.**

*Pan American Airways 1939-1944*  
*Atlantic Wartime Operations Catalog*  
**David Crotty**

*USA: Variable Denomination Stamps (1989-2013)*  
**Karim Roder**

*Persiphila - Iran Philatelic Reference*  
*(Vol. 1 - Lions of Iran)*

**Mehrdad Sadri**

#### Silver

*Combat and Special Operations of U.S.  
Motor Torpedo Boats*  
*During World War Two, Vol. One and Two*  
**Norman Gruenzner/MPHS**  
*Old Home Week Seals*  
**Terence Hines**

### Handbooks

#### Gold

*Proceeding of the First International Symposium on  
Analytical Methods in Philately*  
**Thomas Lera**

### Philatelic Society Journals, and Periodicals

#### Gold

*The Israel Philatelist*  
**Donald A. Chafetz**  
*India Post*

**Sandeep Jaiswal**  
*The Penny Post*  
**Larry Lyons**  
*First Days*

**Peter Martin**

#### Vermeil

*Postal History Journal*  
**De Blois & Harris**  
*El Quetzal*

**International Society of Guatemala Collectors**

#### Silver

*ARPA Journal*

**Armenian Philatelic Association**

*Reflections*

**ESPER**

*Cat Mews, Journal of the Cats on Stamps Study Unit*

**Marci Jarvis**

*The Alaskan Philatelist*

**Eric Knapp**

*State Revenue News*  
**Scott Troutman**





## Secretary-Treasurer's Report

### About Writers Unit #30

Purpose of the Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communications, knowledge, and comradeship. Membership is open to anyone interested in philatelic communications.

### Join Us Today

Membership includes a subscription to the *Philatelic Communicator*. Membership applications received by October 1 will be recorded as members for that calendar year and will receive all four quarterly issues of the *Philatelic Communicator* for that year. Applications received after October 1 will be recorded as members for the following calendar year.

A membership application may be downloaded from the Writers Unit #30 website at <[www.wu30.org](http://www.wu30.org)>. Existing members are encouraged to download this form and give it to potential members so they can join.

### Membership Dues

The membership dues for each calendar year are:

USPS ZIP Code Addresses.....	\$20.00
Canada and Mexico.....	\$22.50
All Other Addresses.....	\$25.00

Payment must be made in U.S. funds by a check imprinted with a U.S. bank transit number, or by postal money order payable to "APS Writers Unit #30." Some overseas members prefer to send U.S. bank notes.

### Updating Your Mailing Address

Please notify us of address changes to assure that you receive without delay each issue of *The Philatelic Communicator*. This will also save WU#30 several dollars because the USPS charges us when they have to send us an address correction, and we still have to pay the postage for re-shipping the issue to the member.

**Ken Trettin**  
**WU#30 Secretary-Treasurer**  
**PO Box 56,**  
**Rockford, IA 50468-0056**  
**[revenueur@myomnitel.com](mailto:revenueur@myomnitel.com)**  
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## Trans-Atlantic and Trans-Africa Mail Service of the United States Army Air Forces Ferrying Command, Air Transport Command, and their contract air carriers during World War II:

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Compiled September 2014 by Ken Lawrence

A two-volume documentary history of PAA Ferries, PAA-Africa, FAM 22, FAM 23, Africa-Middle East Wing and Central Africa Wing of the ATC, with connections to/from Miami via the South Atlantic Wing and to/from China by the India-China Wing. Comb bound with plastic covers. Documents are reproduced from files of the U.S. National Archives and Records Administration; Historical Resources Branch, Army Center of Military History; Air Force Historical Research Agency; and Civil Aeronautics Board. Most pages are enhanced from barely legible microfilm frames. Includes aircraft rosters, route maps, some schedules and summary reports of passengers, cargo, and mail carried. \$800 postpaid to U.S. addresses.

**Ken Lawrence, P.O. Box 98. Spring Mills PA 16875-0098 USA, [apsken@aol.com](mailto:apsken@aol.com)**

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## Materials for Review

Material for review may be sent to the editor. Reviews of materials are welcomed from members and non-members. Reviews should be concise and stress those aspects that are helpful examples (positive or negative) for other authors, editors and publishers. Review requests from those having an interest in the item, such as publishers and distributors, must include a copy of the publication.

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### Expert Help for Writers and Editors

Dr. Dane S. Claussen, Writers Unit #30 past president, offers free critiques of periodicals, books and manuscripts. Submit the four most recent issues, including postage equivalent to four times the first class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days. Inquire before sending books and manuscripts, providing a brief description. Return time will vary depending on length and other commitments. Include an SASE. Note that Dr. Claussen has moved to China. Send to Dr. Dane S. Claussen's Email: dsclaussen@hotmail.com.

### 2015 Literature and Web Exhibits

APS CAC Newsletter and Show Program, January 2015  
entrance deadline. jkfohn.alamo.1043@gmail.com  
APS CAC Website Competition, Spring 2015,  
www.stamps.org/cac/  
NAPEX, June 5-7, 2015, McLean Tysons Corner, VA,  
www.napex.org/  
APS StampShow August 20-23, 2015, Grand Rapids, MI  
www.stamps.org/StampShow  
CHICAGOPEX November 20-22, 2015, Itasca, IL,  
www.chicagopex.com/